







THE DOLDRUMS

Gregory Shelnutt

Department Chair

"Words are failing us," wrote Christopher Borelli in a May 6 article for the Chicago Tribune about Coronavirus clichés and why they go viral.

"Which is ironic," he went on, "because as recently as just a few months ago, many of the words we now say and hear all day long, every day, over and over, we had never even heard. We have acquired a large new toolbox of linguistic neologisms, a fresh vocabulary for talking about the way we live now. Science gets explained with epidemiological mashes, while sociological jargon takes flight overnight, throughout the world, at the zip of 700m."

And so, too, went the last months of the Spring 2020 academic semester. Except that it was less the "zip" and more like the tortuously steady "drip, drip, drip" of Zoom.

What follows is, verbatim, an email I sent to all students, faculty, and staff in the Department of Art. It was not the typically uplifting missives I'd previously shared. I was trying to connect, through virtual space and time, in a way that was less full of Pollyanna-ed clichés, something visceral and honest. So, I turned, of course, to children's literature.

Thinking, Reason, and Meditation: A few Thoughts and a Request Before the End of the Academic Year

The urgent energies we all rushed to produce at the start of this pandemic have been spent. We're in the doldrums now. If you've heard of the doldrums, you probably know about sailing, or perhaps you were fortunate enough to have someone read to you (or you read it to yourself),

The Phantom Tollbooth by Norton Juster. For those who've not heard of the doldrums, it is a belt around the Earth (approximately five degrees north and south of the equator), where the prevailing trade winds of the northern hemisphere blow to the southwest and collide with the southern hemisphere's driving northeast trade winds.

It's an area that sailors know well since they can becalm ships for weeks. Or as the The Phantom Tollbooth's Lethargarians explain to Milo, the protagonist, in this much beloved tale with wonderful line drawings by Jules Feiffer:

"The Doldrums, my young friend, are where nothing ever happens and nothing ever changes."

And as local Ordinance 175389-J further informs Milo: It shall be unlawful, illegal, and unethical to! think, think of thinking, surmise, presume, reason, meditate, or speculate while in the Doldrums.

Anyone breaking this law shall be severely punished!"

Yes, with all the medical, economic, and political uncertainty we are facing, it certainly seems difficult to think, meditate, and reason at the moment.

I know that at various odd moments during the day, I find it difficult to concentrate: I can't remember what I was supposed to be doing, and the energy's just not there.

This is not easy, not easy at all. And yet, to keep with the lessons one might learn from The Phantom Toolbox, as the Princess of Sweet Rhyme tells Milo, "many places you would like to see are just off the map and many things you want to know are just out of sight or a little beyond your reach. But someday you'll reach them all, for what you learn today, for no reason at all, will help you discover all the wonderful secrets of tomorrow."

Lastly, the lessons of that text remind us that we all need help to get through. In a scene from the penultimate chapter, Milo and his dog, Tock, are proclaimed Heroes of the realm. At this moment, the Princess of Rhyme informs Milo that:

"They're cheering for you," she said with a smile.

"But I could never have done it," he objected, "without everyone else's help."

"That may be true," said Reason gravely, "but you had the courage to try; and what you can do is often simply a matter of what you will do."

"That's why," said Azaz, "there was one very important thing about your quest that we couldn't

discuss until you returned.

"I remember," said Milo eagerly. "Tell me now."

"It was impossible," said the king, looking at the Mathemagician.

"Completely impossible," said the Mathemagician, looking at the king.

"Do you mean—" said the bug, who suddenly felt a bit faint.

"Yes, indeed," they repeated together; "but if we'd told you then, you might not have gone—and, as you've discovered, so many things are possible just as long as you don't know they're impossible."

So, my wish for you in these most trying and uncertain times, is to envision to those ideas, images, and forms that seem "just out of sight or a little beyond your reach," and to learn "for no reason at all," so that you might have the courage to try. I also wish for you the willingness to ask for help along the way. Know that your department—your faculty, your staff, your peers, and you—are here for one another in all the ways we can be. So, if you need help, ask for it; if you can help, offer it.

And finally, a request: please share with me what you're doing: the art, the writing, the research you're doing during this time of social distancing.

How are you coping?

How do your creative efforts document and distract from this unprecedented and historically significant moment in time?

From videos, writings, sketchbook pages, and

drawing, painting, installations, and designs, please share with me what you've been doing.

Let's celebrate the victories over worry and boredom, stress and release.

And treat yourself with that same kindness and understanding you have offered to one another as we muddle and make it through this.

There is another side.

We'll see you there.

Oh, and a reminder to submit to the undergraduate juried show!

The deadline is tomorrow 4/21 by 11:59 pm

Sincerely, Greg

This class, that will forever and inescapably be linked to a global pandemic that we're all just beginning to understand, that's still changing our lives, has made it through.

This catalog, then, represents a little of all of it: the before, the during, and the after.

Herein, they have made manifest those ideas, images, and forms that seemed, before they made them "just out of sight or a little beyond" their reach.

INTRODUCTION

Cindy Stockton Moore

Visiting Artist & Curator

A masters program encapsulates a unique moment in time and space –a set interval when artists from a wide range of backgrounds convene in a shared place to redefine their practice, individually but together. Alone in their separate studios, they act in concert; practices are opened up, redefined, and honed -in concentrate. It is a time of precipitous production, accelerated growth, radical departures, heightened sensitivities. A good program is reflected in the diversity of its cohort, encouraging strong, unlikely bonds that lead to unexpected connections. The 2020 University of Delaware MFA artists – Jason Austin, Ken Beidler, Jacob Cage, Moon Rodriguez-Decker, Cody Graham, Sarah Hunter, Robert Lesher, Anna Marciniak, Arnaud Perret, and Caleb Weiss-demonstrate the potency of this approach.

Ranging wildly in style, medium, disposition and background, this heterogeneous group of artists came together over the last two years to work towards the same tangible goal -the degree-but more importantly concentrating time to push their practice forward. The next milestone is normally signified in a physical site, a shared exhibition. For this group of talented artists, the ritual has been disrupted, delayed by the COVID-19 pandemic. In the midst of the upheaval, they find themselves once again going through this together -apart. They have been building towards this separation from the moment they met, creating bodies of work strong enough to stand alone. Working in concert -apart. While the world pauses for breath, their art still speaks for itself.

2020 GRADUATES

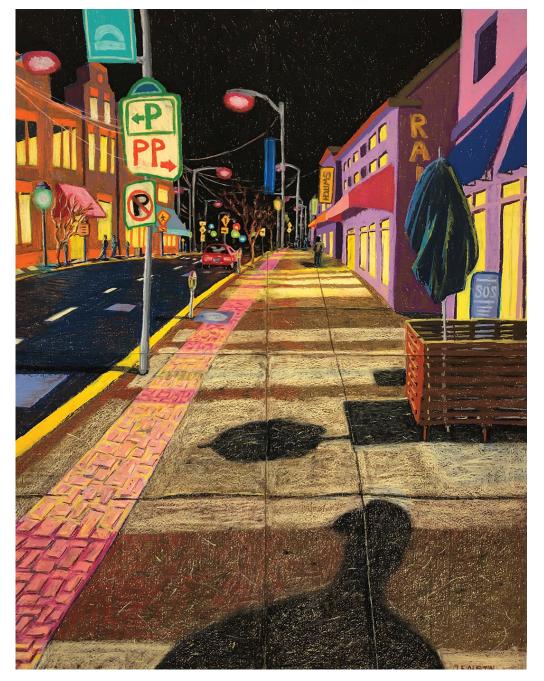
Jason Austin	14
Ken Beidler	23
Jacob Cage	31
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Cody Graham	47
Sara Hunter	55
Robert Lesher	63
Anna Marciniak	71
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Caleb Weiss	87



JASON AUSTIN

Jason Austin's brightly hued paintings reflect a personal style informed by his background as an illustrator and his lifelong interest in comic books. Depicting his daily life and the mentors that have inspired him, Austin's fantastical portraits are hybrids of layered color -marks of pastel build on fields of acrylic paint, over an imposed structure of mathematical perspective. The resulting images are hyper saturated and dreamlike; in many, we see only a part of the artist -his shadow in the corner of an illuminated street-scene, his hand holding a glass of water in his mother's kitchen, his reflection in a mirror. In these collected glimpses, Jason Austin creates a cumulative self-portrait, weaving an individual narrative that counteracts generalized depictions of black male-hood. Instead, we see the artist finding fantasy in daily

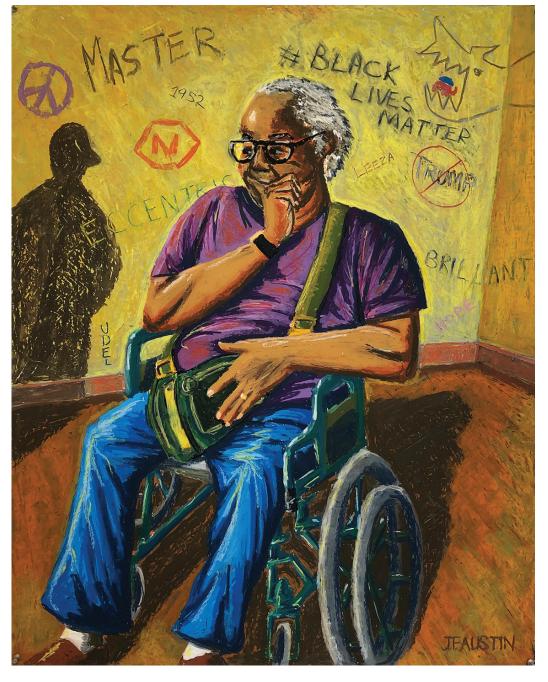
life, celebrating his connections to friends and family, and creating his own self-determined reality. We also see him expressing deeply felt gratitude towards those that have inspired him. Two portraits of his professors -Peter Williams and Aaron Terry- serve as bookends to Jason Austin's time at University of Delaware. In these symbolic, highly personalized renderings, we see the artist paying homage as he moves forward. They are unapologetically sentimental, in the true sense of the word, exploring the connection between 'senti'-feeling and 'menti'-mind. With characteristic politeness, Jason Austin gently subverts gendered archetypes, forging his own way, and in the process carving out more space for us all.



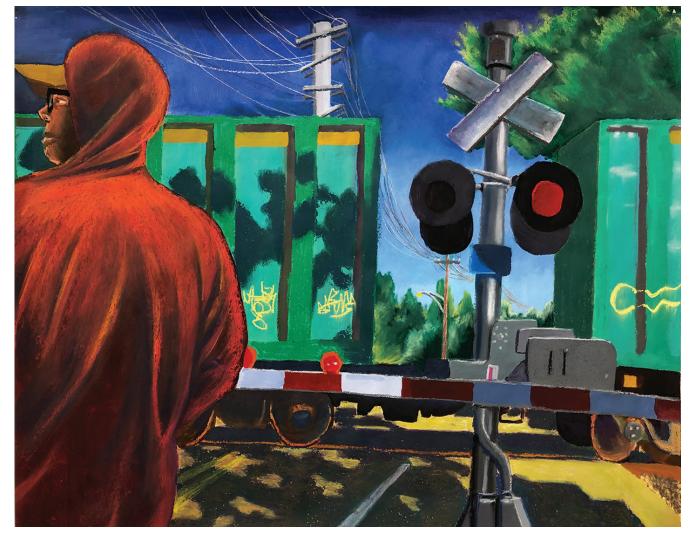
East Main Street, Newark, DE 2019 64" X 80" oil pastels



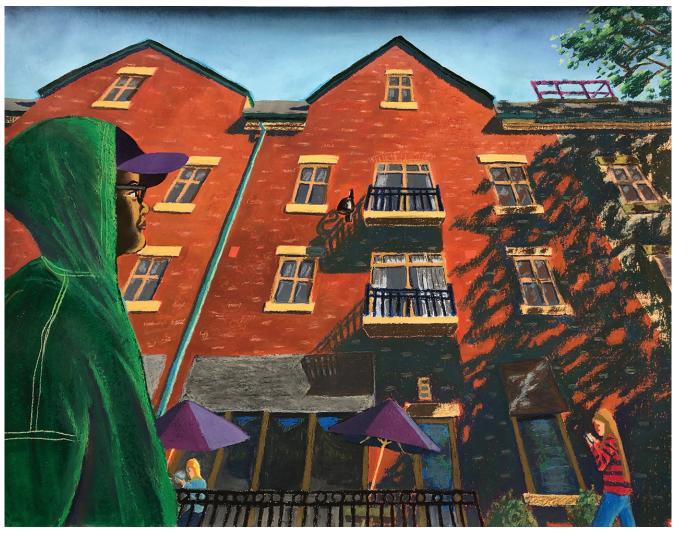
MOTHER 2019 32" X 40" oil pastels



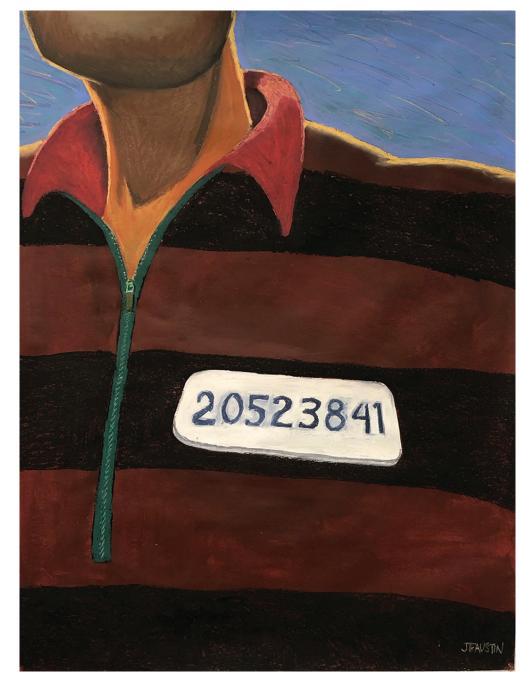
Professor Peter Williams 2019 32" X 40" oil pastels



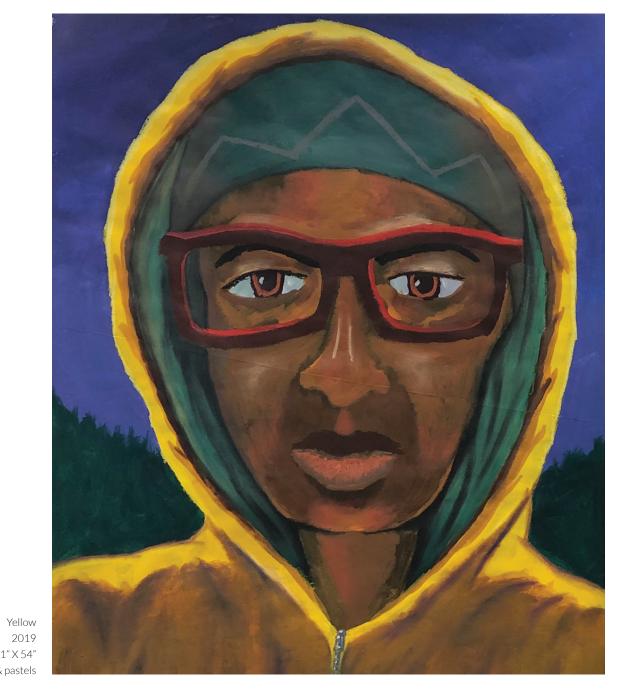
Railroad Crossing 2019 54" X 41" acrylics & pastels



North College Avenue, Newark, DE 2019 54" X 41" acrylics & pastels



Name Tag 2019 41" X 54" acrylics & pastels



21

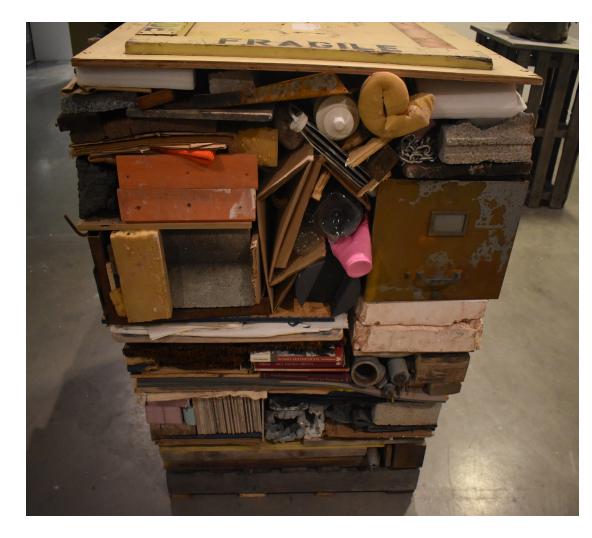
2019 41" X 54" acrylics & pastels

JASON AUSTIN 2020 MASTERS OF FINE ARTS

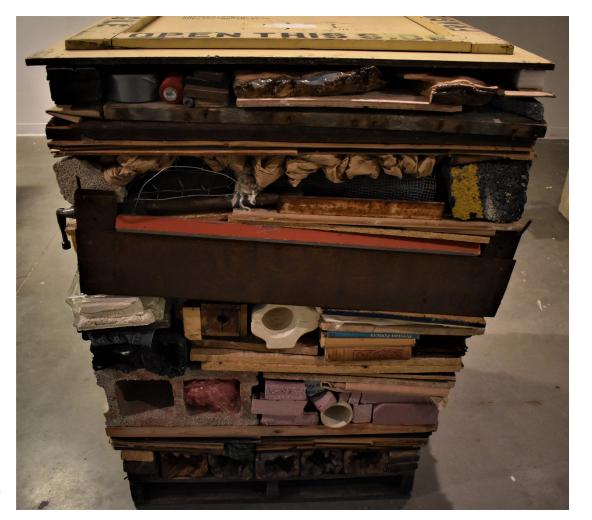
KEN BEIDLER

Building monuments of piled detritus, layering the man-made and organic, Ken Beidler cobbles together a heterogeneous history of 'making.' Often incorporating ceramic forms with found materials, he employs temporary, formal structures to create visual cohesion. Beidler achieves unity through gestalt, grouping the disparate tactile forms -thrown vessels, extruded tubes, asphalt, wood, brick, plasticinto grids, clusters or stacks. Despite the scale and weight of the recombinant sculptures, they hint at impermanence: simultaneously built and unbuilt. Their separate parts -configured into a whole- could once again be reclaimed -at any moment- put to 'use' elsewhere. The very idea of utility is unstable in this work; by subverting the intended use of these, often manufactured. materials, Beidler reveals a process of making

that is investigative. A ceramist by training, the artist enters into a complex discourse with anthropology and archaeology, between material artifact and original function. In his multi-media sculpture, Beidler creates a discordant space of contested equity –a forced-leveling of art and craft- where the useful and discarded coexist in jangled beauty. A bricoleur, he uses what is at hand -which in today's material culture is an endless stream of abandoned materials – to create something unforeseen, that functions outside of utility. In this way, Beidler's anthropocenic practice has ecological resonance beyond the recycled material it reconfigures; it represents capitalist accumulation, forcing us to acknowledge environmental limits, calling into question the very material act of 'making.'



Bricolage 2019 (detail) 48" X 48" X 40" wood, clay, glass, plastics, metal, styrofoam



Bricolage (detail)

KEN BEIDLER 2020 MASTERS OF FINE ARTS 25

PLAYING FOR KEEPS



Life Forms 2019 18" X 34" X 16" clay

Stack 2019 20" X 22" X 22" clay and melted glass bottles



EN BEIDLER 2020 MASTERS OF FINE ARTS 27

PLAYING FOR KEEPS



Untitled 2020 varying sizes from 22" X 5" X 5" to 9" X 5" X 5' clay



Untitled (Light Bulbs) 2019 4" X 2.5" X 2.5" clay



Untitled 2019 N/A clay and melted glass bottles.

Untitled 2019 N/A clay and steel pipe



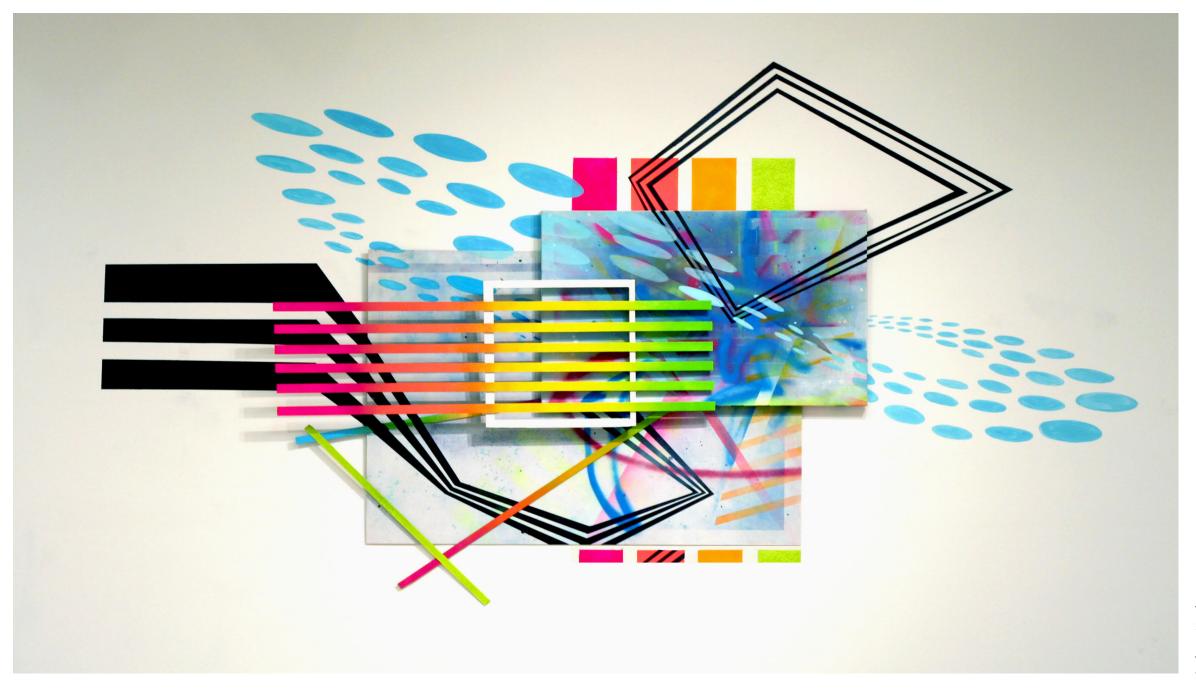


Untitled 2020 72" X 24" X 48" wood, clay, glass, plastics, metal, styrofoam, sand, paper, nylon

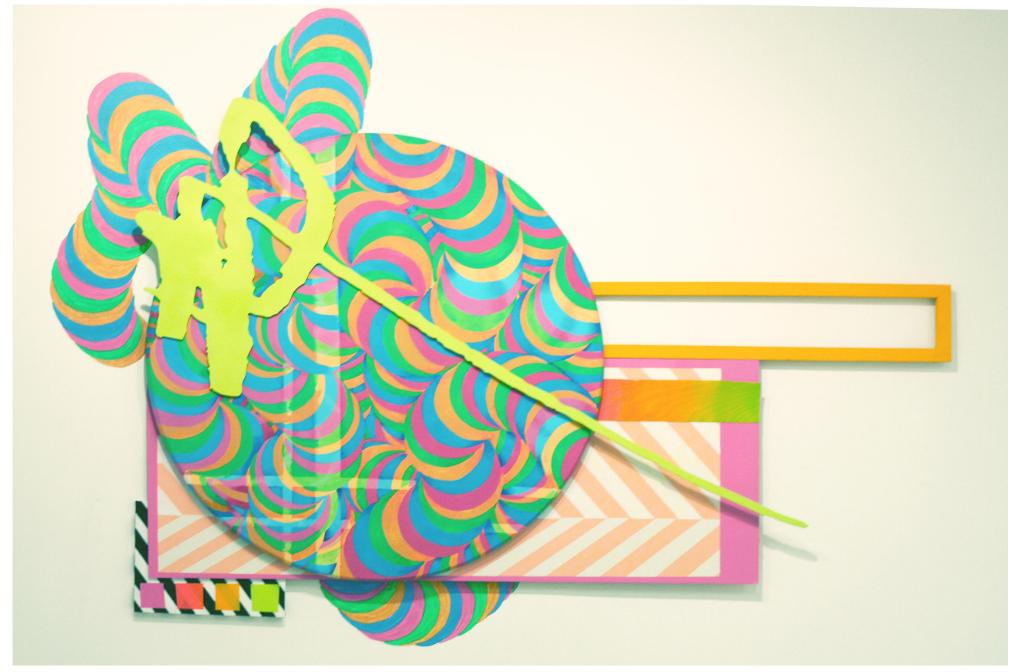
JACOB CAGE

Playfully suggesting and denying depth, Jacob Cage's pop-inspired paintings tease out the distance between abstraction and representation. Spatial cues -like drop shadows, imposed perspective, and volumetric shadows – are often misdirections, leading the viewer through a compressed funhouse space of pigmented color. Whether working flat on a canvas or building visually-immersive wall installations, Cage employs painterly illusion to conjure the unconscious. With it swirly shapes and fluidly transitioning forms, the work has a strong connection to psychedelia and the visual vocabulary of counter-culture. The artist -who has a background in performative, live-painting at music events- invites many forms of psychic escape; some works use repetition and symmetry to reference meditative techniques, others depict retro video-game controllers. The

mash-up of imagery forms a compressed nostalgia -90s palette, 80s patterning, 70s attitude, with a 60s sensibility towards Eastern religion-that feels wholly contemporary. A long lineage of youth culture is re-mixed. There is harmonic dissonance in Jacob Cage's work, a friction between interior and exterior realities, between abstraction and figuration. This simultaneously expanding and contracting painted space challenges the viewer's sense of perception; it could be a space of contemplation or claustrophobia – and both. Cage's high level of craft -his smooth gradients, immaculate surfaces, effective colormanipulation - adds to the illusion, further blurring Modernist boundaries. In his own impossible, cosmic constructions, Cage reminds us that misdirection is as important as illusion when it comes to creating magic.

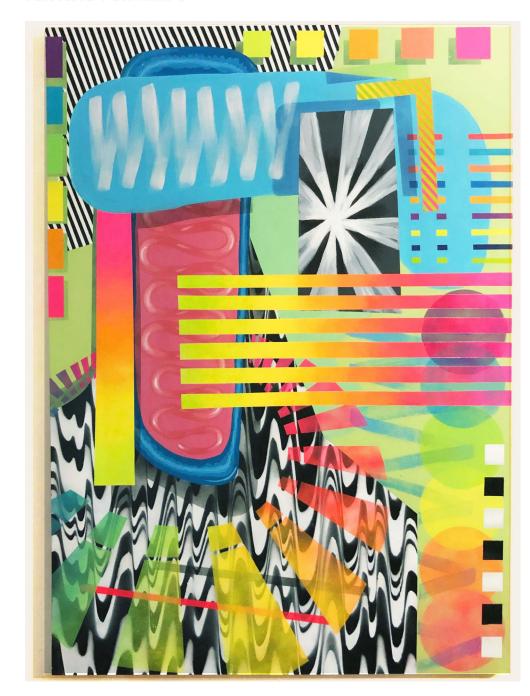


Visceral Component 2019 108" x 60" wood, canvas, and acrylic



Cluster Thrust (Installation) 2019 84" x 42" wood, canvas, and acrylic

ACOB CAGE 2020 MASTERS OF FINE ARTS 35



The Neon Holy 2020 36" x 48" acrylic on wood



Launch Pad 2019 18" x 52" acrylic on wood and canvas

ATLAS MOON RODRIGUEZ-DECKER



2019 36"x24"x24" Toto toilet, porcelain, glaze, gold leaf, frame (courtesy of Anna Marciniak)

GLORY HOLE





NO ES CARA PARA MEJORAR 2018-19 dimensions variable Egyptian paste, porcelain



ATLAS MOON RODRIGUEZ-DECKER 2020 MASTERS OF FINE ARTS 41

PLAYING FOR KEEPS



FIRST YEAR 2018 dimensions variable porcelain, glaze, cigarettes





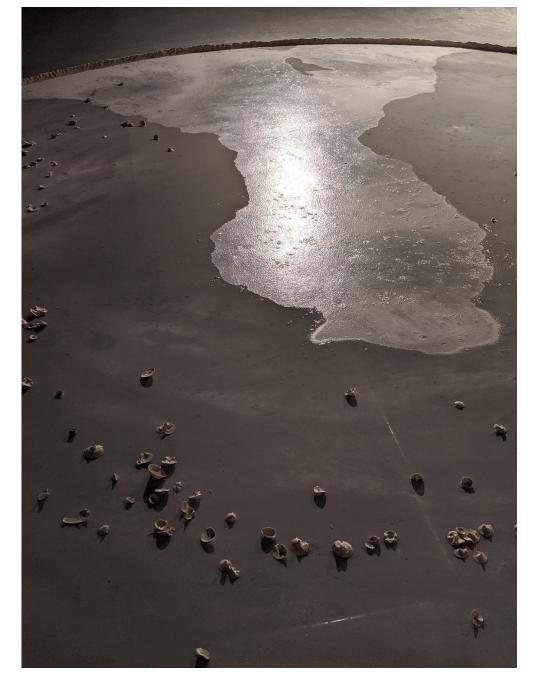


THE DEEP END 2019 dimensions variable kiln bricks, glaze

ATLAS MOON RODRIGUEZ-DECKER 2020 MASTERS OF FINE ARTS 43



BREATH(E) 2019 dimensions variable unfired porcelain, gauche, porcelain, rose water, water



ATLAS MOON RODRIGUEZ-DECKER 45

CODY J. GRAHAM

Photographer, Cody J. Graham employs the tropes of popular fashion to explore the commodity of male desire. Culling images from social media, Graham screen-prints photographs of men posed for other men -in conscious acts of selfpresentation – repeated in grids. Using multiplicity and pattern, the artist creates a visual culture of acceptance while propagating alternative forms of desirability. Working with a variety of textiles, he brings the tactile comfort of home to these images, introducing a cozy form of popular culture, more akin to quilting than high fashion. The color palette references print modality -a loose breakdown of CMYK- but it also calls to mind the 1980's and the emergence of the HIV/AIDS epidemic in America. References to this psychologically loaded history can also be found Cody Graham's evocative prints of empty tee shirts. Isolated

images of the casual garments -devoid of human figures - become pastel shells of draped fabric. The ghostly repeated images echo the erasure of the human body -through death, through denial, through discrimination-while visually alluding to Hellenistic Greek sculpture. Ideals of 'timelessness' in Western canons of male beauty are called to question. In Graham's contemporary tapestries, the removed body has potential to be anybody. In queering the vernacular of desire, the artist also breaks down other homogeneous signifiers of beauty -in the diversity of selfpresentation, we are confronted with men in a variety of shapes, sizes and colors, each desirable to someone. In choosing, enlarging, and repeating this array of found-portraits, Cody Graham creates a chorus of amplified –and inclusive– voice.



I Don't See Anybody Else 2019 72"x44" screen printed acrylic on cotton

CODY J. GRAHAM



Kisses 2019 36" X 24" screen printed acrylic on cotton

CODY J. GRAHAM 51



Keywords Used to Describe Myself 2019 cyanotype on cotton Lube Quilt for 2 2019 cyanotype on cotton and chair



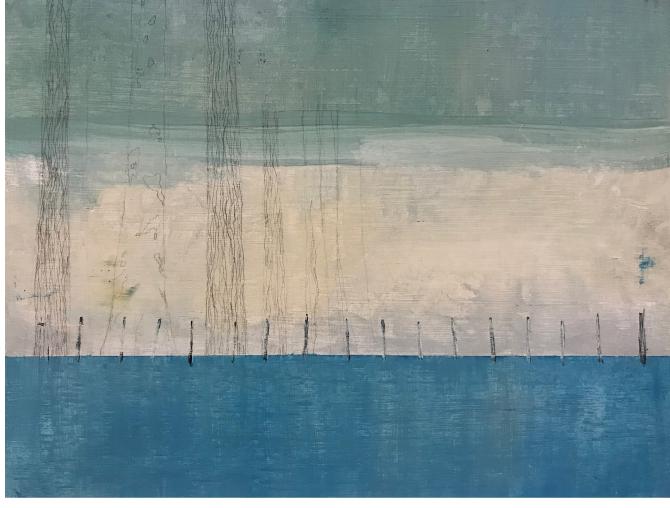
ODY J. GRAHAM

SARAH HUNTER

Sarah Hunter's psychological landscapes offer a view of nature without man. Our absence in the these darkened scenes -of sparse forests and deserted pathways- is made all the more prescient in this moment of social isolation. In Hunter's jewel-toned paintings, nature thrives without us, as it has done with civilizations past. Inspired by the her lifelong connection to Philadelphia's Pennypack Park, the artist uses personal photographs as starting point for painterly exploration, adapting traditional oil painting skills to merge disparate spatial systems and shadowed color worlds. Her amalgamation of conflicting light sources and unreal spaces has an uncanny effect -both tranquil and disturbing. Hunter's peaceful scenes are appealing, but our place in them is uncertain, perhaps unwelcome. There is an inherent ecocentrism contained in

the work; a reminder that the pathways, rivers and trees depicted have already outlived us. Their interconnected presence is not impacted by our collective absence – if anything, we are the burden. By questioning traditional anthropocentric views, the artist is also confronting art history's implicit imperialism -the lineage of painting in which landscapes enforce man's divine dominion over nature. This illusion -among others- is denied in Sarah Hunter's work. Despite the specificity of the location, there is a sense of universality in this space, where painted color-fields obscure identifying detail. Decanted and distilled, the imagery invites a cyclical chronology, outside of linear time. The resulting paintings -low in key and sparse in tone- are harmonic and peaceful, like a dirge.

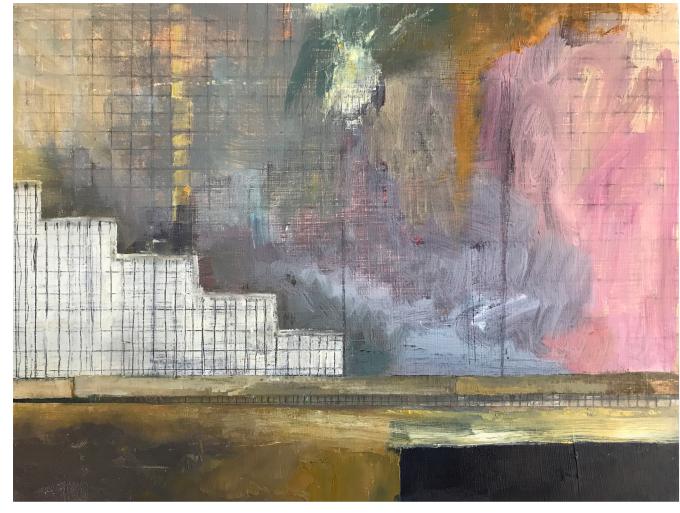
PLAYING FOR KEEPS



Holme Crispin Cemetery 2019 9"x12" oil and graphite on board



Market Street Erasure 2019 8"x 8" oil on board



11th Street 2019 9"x12" oil on board



Portal (Pomoroy Trail) 2019 12"x9" oil on board



Pennypack Trail
2020
30"x 22"
charcoal on paper
Logan Triangle
(Google Maps 2014)
2020
7"x 7"
Graphite on paper
Sears Tower
Implosion (III)
2020
7"x 7"
graphite on paper

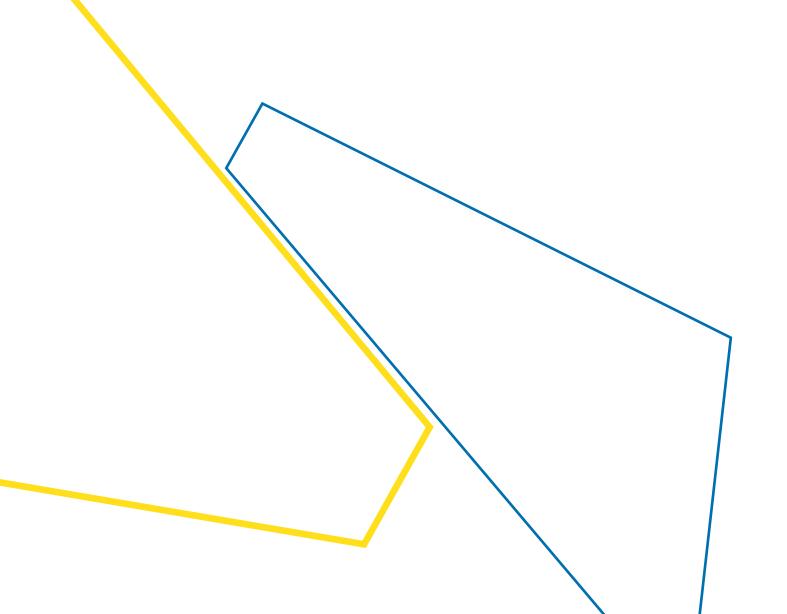




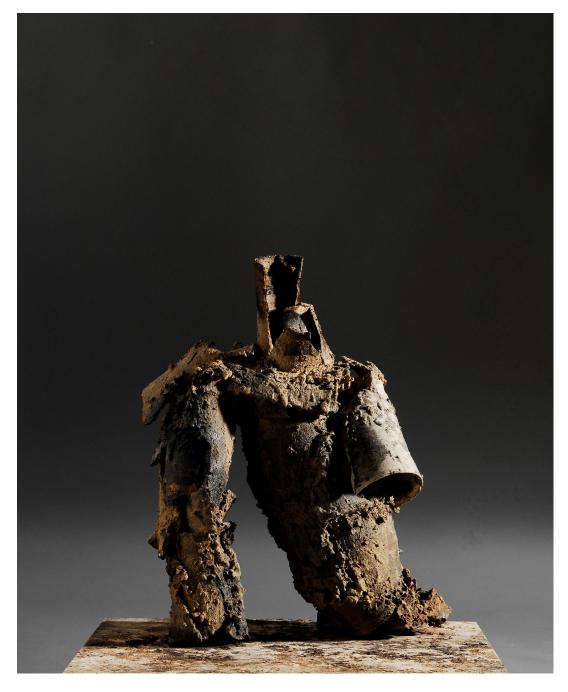
ROBERT LESHER

Robert Lesher uses the physicality of clay bodies to concretize concepts of trauma and resilience in his psychologically-charged work. In a series of sculptural torsos, the ceramist smashes apart thrown vessels, reconfiguring their jagged remnants into new units, merging disparate mixtures of clay into unpredictable combinations. These mutated bodies -devoid of head. arms. legs-form a new core, but their trials are not over after reconstruction; the strongest are pit fired or torched. From this physically grueling test, the sculptures emerge stronger -or not at all. In another series, ceramic shards form elongated mounds of rubble, vaguely funerary in shape and size. Each of Robert Lesher's distinct bodies of work are connected through material, context and audio: spoken tracks in which the artist's personal stories -culled from his life as a soldier- are punctuated by short excerpts from official Army

Field Manuals. Touching on difficult subjects grief, agony, heartbreak, guilt-these interspersed narratives echo themes of endurance. On a low plinth, a group of vessels in various states of collapse are gathered; each wheel-thrown form has been destroyed from within. The artist pours hot liquid, stained black, into bisque clay, not yet able to contain it. Although each vessel is subjected to the same impossible test, their failure takes different forms. Some visibly collapse, others hide the cracks, but none emerge intact. Lesher's studio process is physically intense – the clay is thick with abrasive grog, the glazed chards can cut through flesh, the repetition is relentless-but there is also an inherent psychological rigor, a persistent probing of vulnerability. This is work that is never done; but through his embodied, symbolic struggle, Lesher molds trauma into resilience, confronting - and combating - stigma.



PLAYING FOR KEEPS

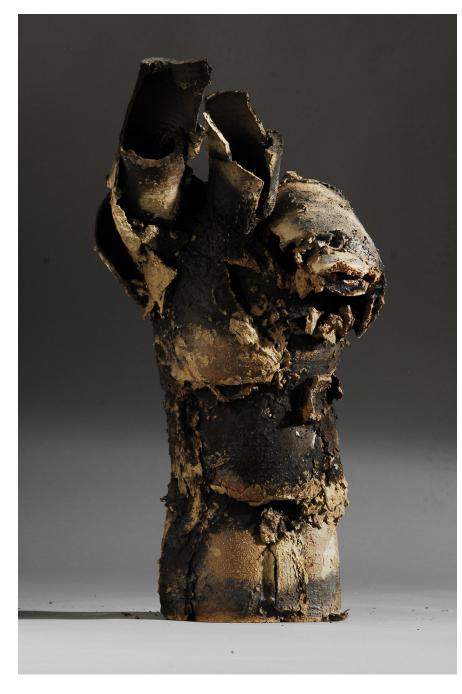


Untitled 2019 22" x 18" wheel thrown clay

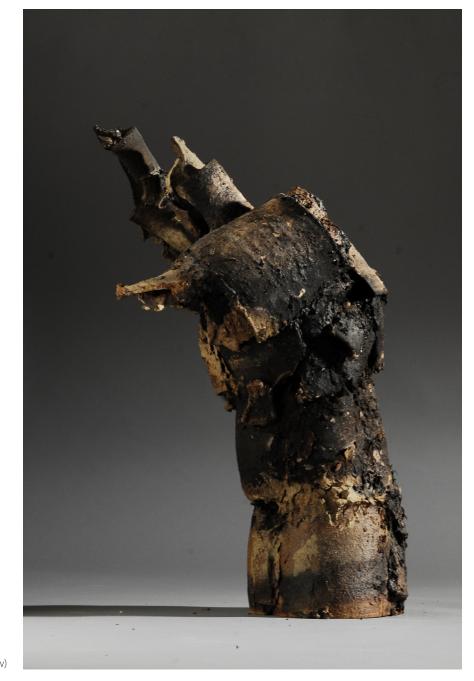


Untitled 2019 48" x 48" x 18" wheel thrown clay

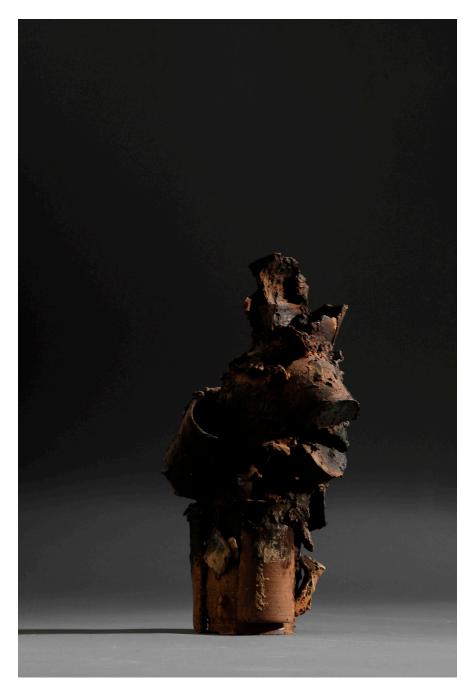
PLAYING FOR KEEPS



Untitled 2019 (Front view) 30" x 16" wheel thrown clay

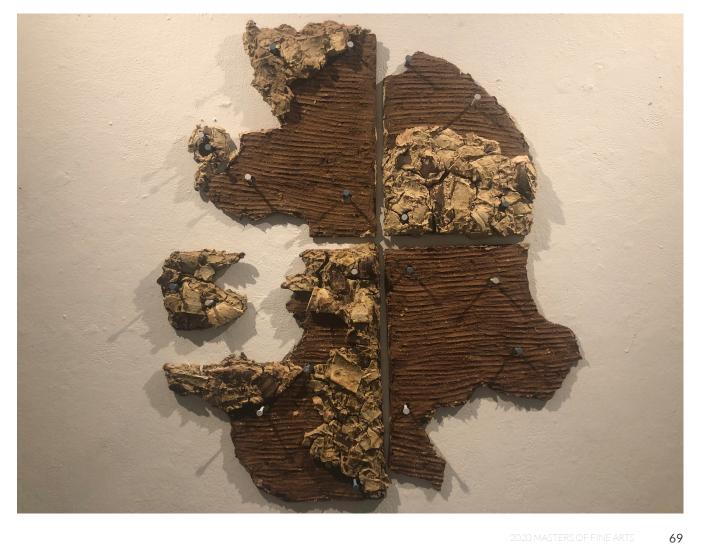


(Side view)



Untitled 2019 (Front view) 20" x 19" wheel thrown clay

Portrait 2 2019 48" x 48" clay



BERT LESHER 2020 MASTERS OF FINE ARTS

ANNA MARCINIAK

Anna Marciniak harnesses a wide range of influences to create her unpredictable and exuberant mixed media sculpture. Welded, sewn, collected, constructed and composed, her ambitious structures are connected most visibly by their shared theatricality and essential feminism. Each draws inspiration from an unexpected source -fashion, mathematics, grunge, typography, yoga, metal smithing- and serves an invitation for the dexterous artist to acquire yet another skill-set. As she consumes and adapts these diverse thematics, the artist creates work that is inherently surprising—a flamboyant raincoat inspired by Pythagorean theory and Cy Twombly, a candy-colored table channeling 90s nostalgia via conceptual typography, a post-modern poem parsed out along a dog-tag choker. Although seemingly disparate, they share a common thread of cultural

critique, an exploration of taboo through material subversion and excess. Both pop and punk, they straddle the lines of consumerism, coyly with a touch of kink. The artist -performative in nature – is unrestrained in her movements between genres, enthusiastically embracing newness, not for novelty's sake, but in the spirit of inquiry and exploration. Trained in ikebana, ceramics and steel-work, she has recently added digital fabrication into the mix. Her acquisition of mastery is -in itself- an act of gendered rebellion. In this accumulation of materials and means. societal boundaries of feminine/masculine modes of making are dismissed. Her work is large, often heavy, and brightly colored. It undeniably –and unapologetically-takes up physical and psychic space; it refuses to be overlooked. In its playful aggression, Anna Marciniak's work is a rightful reassertion of power.



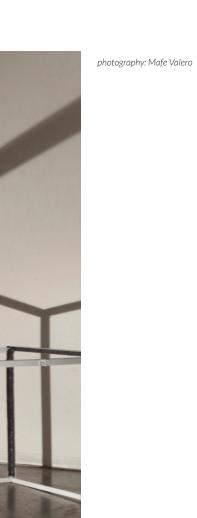
LUST FUELS 2018 25.5" x 21.5" x 17' steel, projected video, sound and poetry



73

Weldergirl Tableau photography 2018 23.5" x 15.5" archival pigment print

ANNA MARCINIAK



A Love Story In Hyperspace 2018 (Installation view) 30' x 23' x 9' steel, granite, Arri light fixtures

ANNA MARCINIAK 2020 MASTERS OF FINE ARTS 75



Little Plastic Ridin' 2020 (Installation view) Mixed Media: pegboard, steel, plastic, denim, thread, cicada, engraved dog tag, latex, goldfish, rubber, stainless steel, cast iron, ribbon, Ikea base

69 Balloons (detail) 6' x 6' x 5' latex balloons, plastic bags, ribbons, gold fish

2019

AD Bitch Savage (detail) 26.5" x 2" 52" x 42" x 36" aluminum, plastic, rubber, 5' steel I-beam chrome Ikea base, stainless steel, cast iron







77

ARNAUD PERRET

From above, we see hands at work, fingers patiently untangling a knotted chain. The delicacy of the action is captured in high-definition video; still, it is impossible to gauge progress. One loop leads to another in a series of subtle actions, an deliberate unraveling of time, shot in infrared. Much like the task at hand, the structure of this carefully paced video by Arnaud Perret calls to question the linear notion of experience. With a sparse economy of imagery and sound, the video is more poetry than prose, an evocation of entanglement. In addition to his current work as an artist, Arnaud Perret is a full-time academic, whose scholarship is devoted to post-colonial francophone literature. Reasoned philosophical arguments come easily to the artist; what he strives to create in his work is more ineffable.

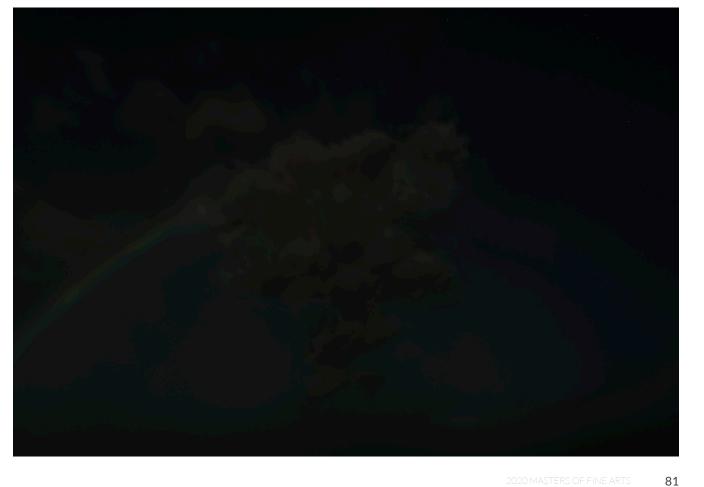
Perret examines the distance of this ontological divide in his split-screen video, 2...1...1...2.1. The video is a resampling of his highway commute, a dash-cam view of the traverse between his dual roles of professor and artist. Footage from each 2.1 hour drive is compressed and compiled into a meta-lapse – a time-lapse of a time-lapse – sped up into a mosaic of flying scenery. The video speaks of duration but also of a more literary search of lost time. In Perret's accelerated and compounded views, we witness a metaphorical annihilation of space by time, a visualization of existentialism's feared 'uniform distancelessness.' Through visual and temporal manipulations, Arnaud Perret creates anachronistic, philosophical tableaus poised at the edge of Hypermodernity.

PLAYING FOR KEEPS



Between the Reeds Where Nobody Sees 2020 40" X 56" visible spectrum digital capture archival pigment print

Like a Rainbow in the Night 2020 56" X 40" visible spectrum digital capture archival pigment print



2020 MASTERS OF FINE ARTS

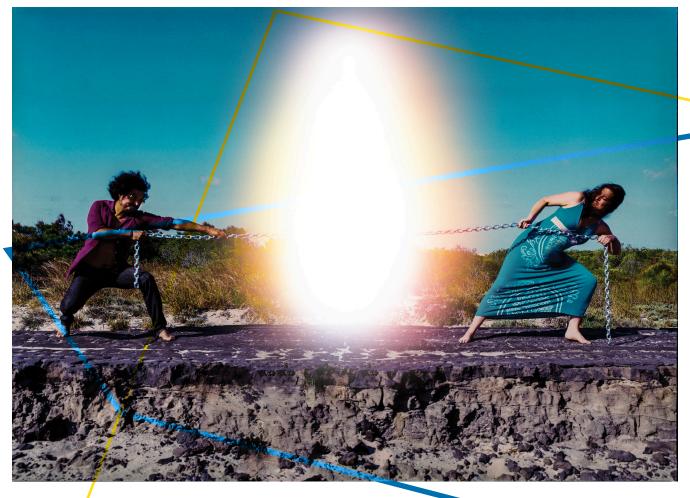


2...1...1...2.1 2020 56" X 40" stills from multi channel video installation

ARNAUD PERRET. 2020 MASTERS OF FINE ARTS 8



Sisyphus 2019 stills from multi channel video installation



Splitting the Present 2020 scanned & digitally manipulated, 120mm chromogenic film

ARNAUD PERRET 2020 MASTERS OF FINE ARTS 85

CALEBWEISS

Caleb Weiss's graphic paintings reconfigure fragments of found images into singular works of multiplicity. The artist scans and silkscreens disparate newspaper imagery - enlarging the photographs in the process, transforming the telltale dots of halftone prints into flat meshes of variegated color on canvas. The visual texture of the print becomes a stand-in for the brushstroke -extensions of the artist's hand that are as intentionally arbitrary as his process of composition. Every stage of the process denies the myth of authorship. Consuming several newspapers a day, Weiss gleans images that are visually striking -film stills, car crashes, reproductions of paintings- and deliberately removes them from their original context, purposefully ambivalent about the narrative. He uses the digitization process as a means to

further digest and distance, the bed of the scanner becoming a space for collage elements to interact unseen. Yet, the resulting palimpsest is undeniably painterly; a sensibility of mark is filtered through each choice of image, arrangement and color. Although clearly referencing a Proto-Pop aesthetic, Caleb Weiss's paintings maintain their contemporaneity -created out of current cultural material - while questioning the need to do so. In an age of digital reproduction, these paintings deny a distinction between original and reproduction, not so much destroying the aura as expanding it. In his visual lexicon, built -in part- by years of looking through art monographs, Caleb Weiss admires the printed images as much as the original; in turn, he creates dynamic paintings that anticipate - and invite- reproduction.

PLAYING FOR KEEPS



Before and After 2020 70" X 54" silkscreen & acrylic on stretched canvas

CALEB WEISS 2020 MASTERS OF FINE ARTS



Thing II 2020 62" X 48" silkscreen and acrylic on stretched canvas

CALEB WEISS 2020 MASTERS OF FINE ARTS 91



Smoke 2020 66" X 54" silkscreen and acrylic on stretched canvas

News Flash 2020 70" X 54" silkscreen and acrylic on stretched canvas



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